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EDITORIAL

To all those who so kindly wrote expressing their appreciation of the Special Birthday Number, we offer our sincere thanks. We hope that future publications will continue to give pleasure to those who read them.

But what of these "future publications"? What form are they to take? How frequent can they be? At recent Council Meetings and at this year's Annual General Meeting much time and thought was devoted to this problem. And a problem it certainly is, for while Guild Members would welcome more frequent publications (such as three magazines a year instead of two; or monthly or quarterly news bulletins they also realise that financial considerations prevent any of these suggestions from being put into practice at present.

Can this difficulty be overcome, and, if so, by what means? In other words, how can Guild funds be increased, so that there is more money to spend, not only on further publications, but also on any projects that may, from time to time, commend themselves to members?

The answer is clear: increase our membership. Ever since the Guild came into being its membership has slowly increased; but now, perhaps, is the time to accelerate this growth. We should like to suggest that every Guild member makes a belated but nevertheless firm New Year Resolution: to obtain at least one new member before the next Annual General Meeting.

LETTER TO GUILD MEMBERS

Dear Friends,

As an old warrior I have to get used to being injured on the battle-field. Shortly before my fiftieth birthday fifty devils lifted me high in the air on a high platform—it was in a dance-drama—and, misunderstanding a command given under my breath, they let me drop some fifteen feet, where I landed on my neck. The result was that I had to give up the more risky parts of my career.

Twenty-five years later, last December, while directing a class, I again fell, but this time no extraneous devils threw me to the ground. This time they were the inner devils of my own carelessness, and again I got abominably stiff, so that I had to spend in hospital the great day when I had hoped to meet many of you.

I heard rumours about a gift from you, a wonderful cabinet to house the remnants of my archives. When I saw it a fortnight later I was overwhelmed by its beauty and usefulness. In this cabinet was a small but handsome Icosahedron, the brain of the cupboard, and, curled up in it, were little paper rolls, a great number of them, each bearing in

handwriting one of your names, my dear friends. My heroic attempt to thank each one of you personally had to be given up, the more so as the cabinet was full of other gifts, and hundreds of letters, telegrams and other most touching signs of friendship from all over the world. A good part of this correspondence was sent to me at the hospital (to the great delight of the stamp-collecting nurses). It would amount to a geography lesson if I tried to enumerate only the continents and countries from which these lovely greetings came, and even the iron curtain could not hem in this flood. A short calculation showed me that I should have to spend weeks, months, years at my desk (by the by, again a gift of a special group of old students) which I can, as I hope, use more fruitfully for the benefit of all those who have sent me these signs of their love and friendship.

What else can I do than resort once again to the hospitality of the pages of our paper to express not only my thanks, but also the real joy and elation with which your kind remembrances have filled me?

Amongst the gifts there were many—and a rather large number—contributing directly to the future contents of my cabinet. As you probably know, my so-called " Archives " were twice destroyed in the two world wars. Not a scrap of paper, nor even one piece of other valuable collections of things referring to my movement research has been left over. All burnt, bombed, blown into the air. Now, to make it short, many people have sent me copies of articles, newspaper cuttings, photos, dance-notations of past events which replenish and complete the new collections I have tried to build up during the last fifteen years in this country. I wonder whether you might be interested to know a bit about these past events and—(if the editor of this paper can spare the space for such futilities) I should like, as a sign of my gratitude, to let you share in the fun of surveying this most incongruous private history.

There are pictures and drawings of my first " Saltarium ", a building which I had devised during my study of architecture at the Ecole des Beaux Arts in Paris around 1900. I dreamt of a huge place where large groups could dance together, and where possible spectators were placed in rings around a cupola, everybody at approximately the same distance from the centre of the dancing plateau so that the details of movement might be clearly seen. I got much ridicule and a gold medal for it, and twenty years later a Committee organised to erect this building at a Chicago World Fair found themselves unable to overcome the difficulties. I am glad that it was not built then, because the time was not ripe to fill it with the right conents.

Now there are in my cabinet lots of documents about what I imagined to be danced in this Saltarium.

I follow the lists given by several chronologically-minded congratulators which accompanied their contributions.

1910-14: The international dance festivals on the Lago Maggiore. There were two main items; one the theatrical group presenting a dozen long forgotten compositions, the other the communal dance association

doing approximately the same things as Miss Ullmann and I have been trying for several years to convey in the London weekend courses. The words " movement choir " were at that time not yet in use. Spectators were admitted to these group dances of some sixty families of the surrounding villages, at their own risk. Mostly they all joined in.

In winter time we arranged large carnivalistic productions in Munich for various professional associations, as, for instance, for the " doctors " a large jamboree " In the groves of Aesculapius " (the god of the art of healing). The main remedy—as far as I can remember—was beer. But there were more serious ones which I remember less well, because their contents, written in my still fragmentary dance-notation, were lost.

1914—20: The years of the first world war put an end to all this, but I have received a few valuable souvenirs of programmes etc. of my activity in Zurich and Geneva. I had time to study choreology—(research into the art of movement) and all that is connected with it. It gives the impression of architecture, of the lofty shapes which man draws into the air while dancing.

Remarkable documents deal with a fact of which I have not before been entirely conscious.

You all know that in the beginning of our century man started to penetrate into the dark recesses of the unconscious whence so much of our behaviour and actions originate. The renaissance of the art of movement of which we were the pioneers comes, probably, from the same source of facing our inner world as courageously and with the same conquering mind as our race did with external nature in the age of " reason ". But the dancer's approach to this world is different from that of the scientist. It was a keen experimental plunge into an unknown ocean. The pearls and monsters which we dancers in spontaneous movement brought up from the depth were outwardly visible, unlike the analytical interpretations of dreams. I am now reminded by some of your gifts how I pondered about these problems during the years of the first world war.

1920—6: A project to create a centre on a big estate with the possibility of in-and-outdoor work was near to completion in 1914 as the war broke out. After the war I was soon called to the National Theatre in Mannheim (the authorities of this town also remembered my 75th birthday in a splendid address), where I tried to reform ballet and movement in showing my own compositions and in producing a few opera-ballets in a new style. According to the reports which I have received now, people were mainly impressed by the choreography of the " Bacchanal " in Richard Wagner's opera " Tannhaüser ". I have produced this gorgeous dance fantasy several times in my life in several leading theatres. Later, as a producer, I was twice in Bayreuth and had the joy of working in excellent accord with Toscanini who conducted the orchestra. By my friend Siegfried Wagner, the son of Richard, I was introduced to his father's archives where I could admire the sparkling

universality of this genius in his movement and dance-notation worthy of the greatest choreographers of all time. His intentions in this field were never fulfilled.

The first " Bacchanal " in Mannheim was my first step on the opera stage—something like a first love—without, however, serious consequences." Heaven and Earth " was my best-known dance composition at this time—an astronomer falling in love with the moon.

Back to the open air was a great motive of mine, which the dust in the wings of the opera could not satisfy. So I built up my own study-group on the shores of a lake, within an extensive estate in Gleschendorf near the Baltic Sea. The call of young people of all professions to renew our communal dance-groups, which were then already named movement-choirs (Bewegungschore) led us first to visit and then to a longer stay in Hamburg. The compositions surging up at this time were partly connected with choral speaking, for instance in " Prometheus ", a reconstruction of Aeschylus' and of scenes from Goethe's " Faust ". " The Death of Agamemnon " after Noverre was pure movement and so was my own mass group-work " The Swinging Cathedral ", part of which we danced here in the London Courses and at the Modern Dance Holiday Course at Dartington Hall.

In 1923 the first movement-choir in Hamburg was established and functioned under the expert guidance of my friend Albrecht Knust—one of the chief contributors now of material for my Archives. Alongside this communal dance centre we had a school of modern theatrical dance with the Chamber Dance Group of my late friend Dussia Bereska, a delicate dancer and one of the most gifted inspirators in all my activities.

I am reminded, by looking at the contributions to my Archives, of a lot of insipid sayings with which I nursed my students at this time. But one seems to me characteristic enough for our aims. I am reported to have said, " The gates of our inner reservoirs of mobility are opened when all bodily and mental faculties of man participate in the flow of group dancing ". Another one to which I would also subscribe today, " The lightning-like decision which introduces a new movement-motif has the same beneficial effect on the organism as a sudden and purposeful action in games."

I see with terror that I have so far reached only the year 1923. But these first years are perhaps the most forgotten ones. To make it shorter, let me mention that I have now been enabled to re-read a few of the titles of our compositions which are, alas (or thank goodness), only partly written down in notation. Our own dance-dramas and dance-comedies alternated in the programmes of the professional dance group. Well-known ballets with the music of Handel, Gluck, Richard Strauss and modern composers were created for opera-houses and theatres.

Mass-group works, such as " The Titan ", which commemorated the centenary of Beethoven's death, were commissioned by municipal authorities and associations.

The theatrical works, especially the smaller ones, were shown abroad

in various countries. Movement-choirs could not be exported, but communal dance-circles started to grow up everywhere on the continent.

1926. This year I spent travelling and making dance ethnographic studies mainly in America. Among others I visited the " natives " of Hollywood filmland. Rather poor as far as movement research is concerned. But the Red Indians! An inexhaustible source of ritualistic movement inspiration! Incidentally, at an earlier time I had already travelled in the near East and had unforgettable movement impressions, which contributed to my conviction that a renaissance of our art of movement was a necessity.

1927—37. In this period, up to the start of my activity here—(I landed in this country on 8th January, 1938, after a year's stay in Paris)—the number of movement choirs grew steadily, and so did the commission for large group dance festivals. The Mannheim National Theatre invited me to help to celebrate the 150th anniversary of its opening. Typically enough, my contribution was not presented in the theatre, but in the open air with 500 young people from factories, shops and other occupations joining in mass dancing.

Another of these festivals was the " Cortège of Crafts and Industries" in Vienna, with 2,500 dancers amongst the 10,000 performers on motorised platforms.

The main thing for me was, of course, the getting in touch with all these people and their joys and sorrows. It is perhaps worth mentioning that the insight gained into the work in several hundreds of industrial concerns greatly contributed to my interest in the improvement of working movement and the psychological attitudes of industrial man, including managers.

During these years I was called to the municipal theatres in Berlin and several other towns to organise and supervise all the activities where movement is involved. Making singers move is a herculean task. I succeeded only partly. The same difficulty often arises with conventionally trained dancers and actors. I found the old conventions of decor, costume and lighting detrimental to the choreographic imagination. Everything is turned into a show-piece in which movement is unimportant. However, I established a choreographic archive in the Berlin Municipal Opera House, where all worthwhile choreographies were recorded in dance-script. As a result of this, re-enactment became easier and showed less patchwork.

Movement choirs were also introduced in mass scenes on the stage and proved to be most successful. Important work was done in this respect by Sylvia Bodmer with her movement choir at the Frankfurt Opera House. My central school was transferred to Essen under the direction of Kurt Jooss, where Lisa Ullmann and Sigurd Leeder were the main movement teachers.

In an attempt to unite 1,000 lay-dancers in a great festival, the scores of the composition were sent to movement-choirs in thirty different towns.

They studied their parts and came together in a dress rehearsal before 20,000 guests in a large arena. Everybody, including the audience, was most enthusiastic, except some representatives of the then Nazi government. The performance never took place because it was prohibited and so were all my other activities.

I emigrated to Paris and then to England, where you, the representatives of the present and future of our work, have been so extremely kind to provide a shrine not only for the memories of the past, but for all that we hope to raise and to grow in the realm of the art of movement.

I can imagine the frown on the forehead of our beloved and gifted editor. She thinks "What can one cut out?" Do please as you like, but don't cut out my words of gratitude and the most sincere reciprocation of friendship and love for our members.

Affectionately,

RUDOLF LABAN.

BIRTHDAY CELEBRATIONS

At the Laban Art of Movement Centre

We prided ourselves that the extensive arrangements we were making were unsuspected by Mr. Laban. Over seventy people from all over the country were planning to gather together for a great evening's celebration which was to include presentations from the Guild, from Studio Old Students and from friends and pupils of his all over the world. Group dances and "spontaneous happenings" were being hatched for the evening, a huge birthday cake was half iced and excitement was growing.

We were determined that the anti-climax which followed the news of his illness should not be communicated to Mr. Laban as he lay in hospital, and new plans to ensure that his 75th birthday was not left unmarked were soon under way. Because of the changed circumstances, his many newly-made friends in the hospital also joined in the celebrations. Mr. Laban was visited by a small group of the students who had been most actively concerned with the decorating of the cake—with mobile dancing figures in the most expressive and exotic positions. A medical trolley was secured, the seventy-five candles lighted and the cake wheeled the whole length of the ward. Fortunately it was visiting day, and there was no difficulty in recognising Mr. Laban's bed. Hundreds of pink roses and carnations surrounded him, piles of letters, parcels and telegrams spread far out into the centre of the ward, and his ever-enlarging circle of visitors caused great amusement and curiosity.

Determined to take every opportunity of visiting the hospital, a large group of his present students arranged to sing carols there, and on this, as indeed on every other occasion, there were many more than the official number of visitors.

The end of the Studio term coincided with his return home in time for Christmas. With the students away, peace and quiet was secured in

which he could begin his remarkable recovery, gradually become acquainted with his new acquisitions and read his enormous post.

We are all delighted that already he is almost fit again and able to take an active part in the Centre's activities once more.

MARION NORTH.

At Toynbee Hall Theatre

A large audience filled the Toynbee Hall Theatre in London on December 6th for a special performance to celebrate Mr. Laban's 75th birthday. Many greetings and thoughts had, of course, found their way to Mr. Laban on the occasion of this happy anniversary from Guild Members and friends, near and far. But to Miss Loman and Miss Archbutt and their British Dance Theatre Group goes the honour of having done something very definite about the celebration in the form most fitted to the occasion—that is; to dance!

The evening, unfortunately, started with the news that, owing to illness, Mr. Laban himself could not be present. This was a sad blow to all who had come to show him personally a little of the affection and gratitude that is common to all whose life and work have been touched by his teaching and the influence of his genius. (Luckily we could be assured that his illness was not serious).

Mr. E. Martin Browne, Director of the British Drama League, gave an address of thanks and appreciation in which he summed up most admirably the many trends of grateful thoughts from the varying spheres of activity into which Mr. Laban's influence has reached. He made members of the audience feel: "Yes, that is just what I should have liked to say to Mr. Laban". So we all also say: "Thank you, Mr. Martin Browne, for saying it for us".

Our special thanks that evening were due to the dancers—a birthday celebration for Mr. Laban without Dance would really have been incongruous!

Two interesting group compositions, "The Night and The Day" and "We Who Journey" (choreography by Hettie Loman), presented by the British Dance Theatre Group, and Geraldine Stephenson in three of her solo dances, ranging from the charming humour of "The Rainmaker" to the drama of "Medea", made up the first part of the evening's programme.

The principal item was the first performance of Hettie Loman's newest work "Catch Me a Hay-Ride", a ballet in seven scenes danced by the British Dance Theatre Group and Geraldine Stephenson, specially dedicated to Mr. Laban.

This showed us that we have in Miss Loman a choreographer with ideas, and her inventiveness gave the company the chance of exploring their expressiveness in many ways. It also showed a fine understanding of movement differentiation on the basis of Laban's theories. The company did excellent team work as Miss Loman's choreography wove in

flowing patterns across the stage. Simple, effective costumes and good lighting helped to heighten the impact of the dances.

Adda Heynssen specially composed the music for this ballet, and with her knowledge of movement produced a score (for chamber orchestra and voices) that blended with Miss Loman's ideas so much more fully than music that might have had " to be searched for " from other sources. Here was a happy unity, the music supporting the dances in rhythm, melody and mood.

And side by side with the musical score there is in this case also the choreographic score: Miss Valerie Preston has written down the whole of this ballet in Laban's dance-notation. So it would be possible to have the interesting experience (as has happened already on previous occasions all too little known!) of seeing this same work performed by another company who have never seen the original production, or met the producer. What this possibility—thanks to the work of Mr. Laban—means for the Dance can hardly be sufficiently assessed as yet. Future generations will probably just wonder how any dancer ever did without it.

The evening was presented in association with Lisa Ullmann, whose energy and drive had probably more to do with the inception of the evening's events than most people realised.

The evening did not end with the last curtain. An informal reception followed (with good-humoured fights for cups of tea!). Though the principal figure, Mr. Laban himself, was missing, friends old and new met to talk of old times and new developments, and to express appreciation and thanks to Miss Loman and the Company, Miss Heynssen and Miss Stephenson and all other contributors.

And last but not least, thanks went to Miss Ullmann, who brought us Mr. Laban's greetings and took back with her a load of affectionate best wishes from all present. May our dear Mr. Laban have many Happy Returns..

ANNY BOALTH.

ANNUAL CONFERENCE 1955

Secretaries' Report

Once again, as you all know, our Annual Conference was held at the Art of Movement Studio at Addlestone, where, in spite of a very cold and snowy weekend, we had a record attendance of sixty-one members.

The programme followed a similar pattern to that of last year, and began on Saturday morning with enjoyable and stimulating practical sessions taken by Hilda Brumof and Lorn Primrose. These were followed by the Laban Lecture, which, to our great good fortune, was again given by Mr. Laban himself. We have all come to expect thought-provoking words from Mr. Laban, and his 1955 lecture proved no exception.

The Annual General Meeting, presided over by our Chairman, Lisa Ullmann, took place in the afternoon, and the business conducted was

mainly of a routine nature. The amendment to the Constitution, previously circulated to all members, was carried unanimously.

After dinner came a delightful session of group dancing led by Sylvia Bodmer, and this brought the day's activities to a close.

On Sunday morning three most interesting talks on widely differing subjects were given by members. Christine Podd gave an account of her introduction to Movement, Anny Boalth talked of her work at the Royal Academy of Dramatic Art, and Elizabeth Walter told of her holiday in the U.S.A. Following this, members were surprised and delighted to have the last practical session of the conference taken by Mr. Laban. There is no doubt that it greatly added to everyone's enjoyment of the weekend to see Mr. Laban looking so lively and so much recovered from his recent illness.

It was once again agreed that next year's Conference should take place at the Studio. We have now held two very happy Conferences there, thanks in no small measure to the warm welcome given by Miss Ullmann, and we look forward to many similar occasions in the future.

LABAN LECTURE, 1955

The Three R's of the Art of Movement Practice

RECREATION,

RESEARCH,

REHABILITATION,

were foremost in the mind of the young generation who first undertook the new movement work on the lines which were initiated more than half a century ago.

One could not say that any one of these three fields was at any time exclusively in the foreground of interest, though each one had to be tackled separately.

The sections of the public desirous of taking advantage of the new movement experience were, of course, not equally distributed. Moreover the social habits and conventions of the late Victorian era limited understanding of the more remote aims of the endeavours of the movement enthusiasts.

Almost everybody understood the Art of Movement as a kind of dancing. The entertainment value of dance on the stage on the one hand and of communal dance on the other hand has been generally recognised. That the recreative value of communal dance is not restricted to entertainment only was also a fairly generally accepted idea. The implications of the social and educational benefits of communal dancing were in any case much better understood than the possibility of using art movement in rehabilitation. This idea found at first only a few supporters. There was also some kind of Movement research, which so far as it existed at

all, dealt mainly with gymnastics and with dancing as a marginal feature. In books on the history of dance, in connection with anthropological and technical controversy, one sometimes found a few notes about the influence of the art of movement on human behaviour, but without a thorough examination of the ways and means by which this influence is brought about. The most widespread attitude was "Let us enjoy the spectacular side of dancing or its elegance and fun in the ballroom, but do not trouble us with serious discussion about the deeper implications of this art". Only a small number of people started to wonder and to ponder about this irrational urge of people to dance. Why do they dance? Superficial explanations of this were mostly restricted to the obvious sensual pleasure of a participant in or a spectator of dancing, and this seemed to satisfy everybody.

It is surely not without significance that the revolution in the attitude towards the art of movement coincided with man's courageous advance into the dark recesses of the unconscious sources of his general behaviour and also of his artistic activities. Mind you, I do not wish to imply that scientific and especially medical research into the inner drives and urges of man has directly contributed to the renaissance of the art of movement. The renewal of this art, and, in fact, of all the arts, arose more or less independently from scientific curiosity. It was a genuine welling up of a general feeling or inner need, which was in its early beginning without any theoretical basis. The purely emotional outbreak of a new and passionate desire to free movement from the fetters of convention, was not restricted to stage art or to communal dancing. What was at first sight amazing was, that the new idea of the art of movement as a whole was suddenly in the air, and the few pioneers who translated this fairly general desire into action were literally unconscious of the inner and outer sources of the drive animating them so vehemently.

The connection of this renaissance of movement with that of other arts was not at all obvious to the public and still less to the artists and dancers themselves. I remember that many of the so-called modern dancers considered expressionistic and cubistic painters, sculptors and atonal musicians as cranks in exactly the same way as the general public did. One should not, perhaps, use the word "exactly" because the objections of the new dancers to these new forms of the arts were quite different from those which the general public used to make! Many people were indignant to see their relatively placid conceptions of existence disturbed by people who turned away from the usual story-telling and the mirroring of outer reality and acknowledged truth. The dancers were in their art never so far away from that other inner reality which now found expression in painting, sculpture and even architecture. Dance more than any other art is in some way operating on the threshold of the dream-world in which this other reality resides. There is in the art of movement the body, which has to be carried to and fro over the threshold between consciousness and the unconscious. Dancers find that it is the

nature of these inner states that they are extremely transient and that their eternal flux cannot be caught in pictures, and they could therefore not entirely agree with the attempt of modern artists to fix these inner experiences on a canvas. The great problem of how to hold the passing manifestations of this eternal flux in a manner which allows for a liberation into a renewed life vibration helped to bring about the invention of movement-notation. Such a script is an old dream of mankind, to which the revolution of the art of movement was able to give a practical and workmanlike shape.

I think that much of the research work to be done in our art will have a definite connection with the art of jotting down movement in intelligible symbols of mobility.

As to the third " R ", Rehabilitation, we are not yet able to say much because, compared with the fields of new stage dancing and communal movement art, rehabilitation through movement is still in an early experimental state. It would be in any case wrong to stress too much the connection with psychiatric treatment as being the sole rehabilitative possibility of the art of movement. This art has been found to have a curative effect in many fields, for instance in physiotherapy and especially in osteopathy. Our skeleton is more than an ingenious piece of levering apparatus. Many of the ideas incorporated in movement-notation and in our new knowledge about the shapes of movement are actually based on this wonderful crystalline product of nature, the bones and joints of our body. The miraculous results of osteopathy are to a great extent due to a dawning understanding of human movement function, exceeding the knowledge of its mechanical lawfulness. In many parts of educational dance the aim of rehabilitation is obviously incorporated. There is also the new form of movement guidance used for the bettering of working conditions in industrial activities, which has mainly a preventive scope in avoiding future trouble. This activity also frequently has rehabilitative aims. Without forgetting that rehabilitation through the art of movement, or in other words, through personal and communal dance experience, is still in its beginning, one can no more have any doubt that a road has been opened to an activity from which many people can greatly benefit.

In returning to the first of the three R's of movement practice, Recreation, one has, of course, to say that many adult people who wish to dance for movement's sake, do this with a very obvious tendency towards the re-education of their personality, which re-education is fundamentally akin to rehabilitation. People want to re-create themselves in a much deeper sense than that inherent in the superficial use and meaning of the word recreation where it borders on simple entertainment and amusement. The wave of the conscious penetration into the deeper recesses of the sources of our feelings and motorisms can therefore certainly contribute to the increase of interest in our movement life.

However this may be, we are compelled to-day to give this inner drive not only an outlet but also a well-ordered shape.

It is a great thing to assist at the birth of a new expression of the contemporary spirit in a new popular art form.

Many people say that the new communal group dance is my and my students' creation. I am very sorry to disappoint people in this respect. The birth of a communal group dance form, and especially the realisation of large group dances, cannot be carried through by a single person or a few persons. I do not want to depreciate the initiative of the early pioneers, but all that they were able to do was to have a deep respect and devotion in facing the spontaneous urges of their contemporaries. These pioneers had also to have the energy to serve the groups who felt in this new way sincerely and with endurance. To help them to bring this urge to the surface, was a hard task followed up for very many years, and some of us have been fortunate enough to lead on this new road.

One thing which has still to be done is to educate organisers of group dancing and to convey to them the experiences gained over many years. This includes educating tutors of dance who want to work in the various fields of the application of this new art. Children in schools need a different movement guidance from that demanded by adults, and a still different approach is required for rehabilitation through movement. In a certain sense one could presume that the need of a person for rehabilitation passes away as soon as the normal recreative urge has been re-instated. To say this amounts almost to the bold statement that a person who is out of tune with his normal recreational desire is ill and needs rehabilitation through personal or communal movement practice. Here a measuring rod may be found for the healthy functioning of inner life. This has been forgotten in the utter neglect of all the questions connected with our movement life.

It is of course of great importance to know what the effective content of movement practice is. We have tried to find this out in experimenting with various contents, say, dramatic, epic or lyric group dances. In using music of a specific rhythmic, melodic or harmonic structure, and using also other movement incentives such as poetry, visual imagery, etc., we have found many clues, but no real answer to the question: "What is the effective content of a communal group dance?"

In fact the effectiveness of dance practice comes from various sources. To make a personal or communal statement *in movement* about that which inspires or occupies us is surely something entirely independent from all other forms of incentives.

The answer is perhaps that we need choreographers who are able to set up movement motifs in which the inner interests of a particular group at a particular instant are mirrored. This is surely true of dance-festivals. I think that such a choreographer should be able to write his motifs on paper because he cannot simply extemporise. In making at least a few

notes of his invention, a movement literature will arise from which we will learn a lot about the content of dances and the deeper harmony of communal interests.

From which source the choreographer of communal dances gets his inspiration is, I think, an unanswerable question. Nevertheless one can learn to open oneself to the sources of inspiration in this field as in all other artistic activities, provided that one is somehow gifted for this. I say " somehow ", and I suppose that many people have such a latent gift.

Externally, inspiration might start in an individual movement improvisation—or on a more advanced level, directly in the mind. But beware of intellectual construction!

The field of individual movement creativeness is to a greater or smaller extent open to everybody. It is part and parcel of the art of movement practice to develop this creativeness. It leads to the discrimination of the intrinsic value of an invention presented by a choreographer to his group.

This process is not so new as one would be inclined to think. Almost all dancing masters have taught dances created by themselves or by others—sometimes the enthusiasm of an entire community was the source of the invention. That such dances have been in recent times restricted to a few repetitive steps is a sign of the deplorable choreographic poverty of an epoch in which the general feeling for movement art was lost, or at least degenerated to a very low ebb. We are convinced that this low level of the flood of dance inspiration is an unhappy phenomenon, detrimental to the enjoyment of life. We greet the incoming flood and put great hopes on its further growth. If we remain in this surge of the flood, we should remember that the revolution in the attitude towards the art of movement coincided with man's courageous advance into the dark recesses of the unconscious sources of his behaviour and actions. Well, if this is really the case and if this flood mounts now at our shores, we should realise that the second " R " of movement practice, " Research ", can become very important in the investigation of personal and collective expression.

There exist people who are gifted in expressing in words the effects and advantages of movement and the dangers of neglecting it. I know engineers, business men and others who use movement knowledge in their jobs. They help people to recognise their talents and aptitudes; they help others to develop latent capacities under the guidance of movement experts. Do these people in bringing order into everyday occupations dance in the usual sense of this word? No! It is not so much in bodily movement, but in a new form of mental mobility which belongs in a way to the third " R " of movement practice, Rehabilitation.

I am sometimes inclined to think that this is a very exemplary form of movement rehabilitation, to clear up the minds of our contemporaries concerning the intricacies of all movement happenings and also to rectify faulty personal attitudes towards movement. This is decidedly a skill, if not an art, as it deals with and regulates unconscious activity disturbances through the improvement of rhythmic functions.

From a more general viewpoint one can also say that this flooding

with movement seems to be an attempt of nature to make good the folly of man who was all too blinded by the lower forms of his rationalism.

It would be as well to say (or to dance) a prayer of thanks that the flood has returned. " But ", will people say, " if this is a display of natural forces, are we not helplessly at the mercy of these powers? And should we not distrustfully resist them instead of plunging whole-heartedly in its waters?" If we are really aware of all that happens in and around us, the mastery of nature could find in the art of movement a new scope, exceeding by far the scopes of our lopsided technical civilisation.

MEMBERS' CONTRIBUTIONS

Miss Podd

Miss Podd formed the Ipswich Movement Group and continues to run it for the benefit of members of various occupations. It is perhaps one of the few really recreational groups in the country. Miss Podd is a pioneer in the Art of Movement and began to make her discoveries in about 1927. It was not until 1944 (when she saw an advertisement stating " No previous experience necessary ") that she attended her first holiday course and has rarely missed one since. It was with great interest and admiration that we heard Miss Podd's account of the development of her work.

In 1927 Miss Podd taught young children to play the piano. Not being satisfied with instructing in the mechanics of piano-playing, Miss Podd sought to awaken in her pupils an inner sensitivity to music—an awareness of rhythm, shape and quality. This she did through movement, and made much use of percussion instruments, which was, at that time, an innovation.

In 1932 Miss Podd was appointed to the staff of an independent school, where she taught music. This gave her the opportunity to try out her movement and music lessons with small classes and to form percussion bands.

During the war a number of teachers left the school, including the physical education staff. The duties of the latter devolved on Miss Podd, since she had permitted her pupils to move during her lessons. Casting aside all matters relating to hockey, she seized the fresh opportunity for experimenting further with movement classes. Sometimes the movement was linked with music, percussion, singing, speech and drama.

This work in the school was so successful that it attracted the attention of the Mayor, who persuaded Miss Podd to arrange a programme for public performance in the park. It was attended by over a thousand people. A second performance was immediately arranged and Miss Podd was inspired to prepare an entirely new programme, which was equally successful.

In 1946 eighty-four children, working in four groups, gave a public performance of movement study on the Four Seasons, which continued

for an hour and forty minutes, accompanied for the whole of that time by Miss Podd at the piano.

Public performances were discontinued for a time, and Miss Podd had more opportunity to study the children. It became the practice in the school for the " naughty " children to be sent to Miss Podd for movement lessons and these were found to be most beneficial to them.

She concluded her talk by thanking Mr. Laban for the help he had given her and telling him how greatly her health had improved since she began studying the Art of Movement.

Miss Boalth

Miss Boalth worked with Mr. Laban in Germany as a dancer, and has been connected with the theatre for many years. She studied classical ballet for six years in order that she might have an informed opinion on both types of dance. (We were interested to learn that Miss Boalth studied with Margot Fonteyn, under the same teacher). Miss Boalth is director of movement at the Royal Academy of Dramatic Art, and gave us a brief account of the work there.

The Academy offers enthusiastic students, most of whom are in their late teens, two years of intensive study before turning them out to take their chance in the theatre world. Some of them sink into oblivion, while a few others rocket to the top of their profession. Those who succeed have that strength of personality that makes their presence felt even in a crowded classroom.

The course includes voice production, movement, ballet, fencing and the production of many different types of play. The students prepare plays for production in addition to their class work.

The actor is his own instrument, which he must train to a high degree of technical proficiency and use expressively. An important part of the training is in the development of the imagination. A young actor must be able, through his imaginative power, to play parts that are beyond his experience.

It is necessary for an actor to establish a relationship between himself and the audience, between himself and his fellow actors and between himself and his surroundings. The nature of his surroundings he may create in his own imagination and convey to his audience, giving the impression of a confined space, a forest, or whatever the play demands. The surroundings of an actor also include concrete objects, such as furniture, doors and windows, which must be used, avoided or handled with ease.

Students who have achieved a real understanding of movement do not have to be taught movements.

Miss Walter

Miss Walter who is warden at the Art of Movement Studio, recently spent some months in U.S.A. She gave us such vivid impressions of the

holiday that the Addlestone snow seemed to melt under the Californian sun.

The holiday began with six days' sightseeing in New York. The buildings rising to a great height on each side of the street overwhelm one with a feeling of physical insignificance. The subway was warm, damp and very noisy. The passengers appeared to be of every nationality, each reading a newspaper printed in his own language. In New York Miss Walter visited some dance schools. Common to all was a consciousness of technique and concentration on " body mechanics ". In the Katherine Dunham school a white teacher was giving a more expressive and vital class accompanied entirely by drumming which was wonderful to hear.

Washington, as the capital city, seemed more " showy " than impressive, on two days' acquaintance.

The journey was continued in the luxurious comfort of the railway train, with a one day break for a bus tour of Chicago, and then the many miles to Albuquerque in the southern part of the Rocky Mountains in New Mexico. From here Miss Walter and her sister went on by car.

The way lay across the vast empty desert for mile after monotonous mile. Huge hoardings ostentatiously displayed at the roadside conveyed such intelligence as " The Buck Rabbit is 200 miles on ", " The Buck Rabbit is 100 miles on ", and so on until the Buck Rabbit finally appeared in the guise of a little shack dispensing refreshments to passers-by.

On the other side of the desert, in Arizona, is the Grand Canyon, ten miles wide, where the Colorado River, looking like a yellow ribbon, continues to pound its way along a gorge already two thousand feet deep. The awesome sight of the different rock formations, red, amber and black, gave a profound sense of ages past and suggested a new perspective of time.

The long outward journey ended in Los Angeles, where the sun always shines—except when it rains, in which case the sun *will* shine. Here Lester Houghton's company gave a very gallant performance a few days after his death. The style of dance includes Asiatic, African, European and West Indian influences. One girl gave a remarkable performance in which she used the right side of her body in African style and the left side in Indian style.

Miss Walter travelled along the Californian coast, and found San Francisco to be a most wonderful city, second only to Paris! She saw two performances by two great companies. One was our own Sadler's Wells who strove, with only partial success, to convey the ethereal quality of their art in a vast hall like Euston Station, and the other, in happier surroundings, Agnes de Mille's successful representation of the American way of life in dance.

As Mr. Laban said, Miss Walter showed us a dancer's joy in travel, and while we envied her in our hearts we were grateful to her for allowing us to share her experience.

SHEILA MCGIVERING.

COUNCIL ELECTIONS, 1955

The results of these, announced at the Annual General Meeting, are as follows: —

Professional Members:
MARION NORTH
LORN PRIMROSE

Non-Professional Members:
CHLOE GARDNER
JOAN LEEDHAM-GREEN
SHEILA MCGIVERING.

NEW MEMBERS

We welcome to the Guild the following: —

Associates:

Mr. G. Bodmer	London
Miss M. Goodrich	Essex
Miss S. Grant	London
Miss W. J. Haley	Yorkshire
Miss O. Hunter	Yorkshire
Mrs. G. Nye	Bristol
Miss B. Swan	London
Mr. E. Tattersall	Yorkshire
Mademoiselle M. L. van Veen	Paris
Miss C. M. Webster	Birmingham

Affiliated Groups:

Birmingham Contemporary Dance Club	Birmingham
Chelsea College of Physical Education	Eastbourne

ACTIVITIES OF AFFILIATED GROUPS

Spring and Summer programmes of groups in London, Ipswich, Manchester, Liverpool and the West Riding were printed in the December number of the Magazine, together with names and addresses of Secretaries.

Members seeking information about group activities taking place in different parts of the country are invited to write to Miss G. E. M. Stevens, 64, Moor Lane, Wilmslow, Manchester.

Will secretaries of groups please send reports of group activities to Miss Stevens, together with whatever information is available concerning future programmes.

SUMMARY OF THE WORK DONE BY THE GUILD COUNCIL FROM FEBRUARY, 1954 TO FEBRUARY, 1955.

Council has met three times since the 1954 Annual General Meeting. The range of topics discussed has been wide, and certain decisions have been made. These include the following: —

1. **Constitution.** An amendment was prepared for presentation at the 1955 A.G.M.

2. **Membership.**
   (*a*) Details of Membership for Sectional Members drawn up by the Membership Committee were discussed and approved by Council.
   (*b*) Arrangements for examination of applicants for Professional membership were approved.
   (*c*) There was a discussion on the possibility of running a special course for Professional members.
   (*d*) Suggestions for other services which might be extended to members were made, e.g. several meetings a year in different centres; the publication of leaflets giving news of Regional activities, etc. This might take place several times a year. No decisions on these matters have yet been taken.

3. **Finance.** A statement of accounts was presented at each meeting Stress was laid by the Treasurer on the need for expansion of membership in order to put the Guild finances on a sound footing.

4. **Correspondence.** A reply was received from the Conference of Educational Associations, stating that owing to the unsettled state of the organisation our application could not at that time be considered. In the event of a future Conference, the matter would be re-opened. Much other correspondence was dealt with, and several interesting letters were received from members living abroad.

5. **Affiliated Groups.**
   (*a*) It was decided to print news of Group activities in the Magazine so that members visiting another part of the country might have the opportunity of visiting these groups, where possible.
   (*b*) Miss G. E. M. Stevens offered to be responsible for collecting news of Affiliated Groups, and it was agreed that any items of interest should be sent to her.

6. **Publications.**
   (*a*) The revised introductory blue pamphlet was discussed.
   (*b*) It was decided that the name " News Sheet " should be altered to " Magazine ".
   (*c*) There was a discussion regarding the forthcoming issue of the special Birthday Magazine.

7. **Annual Conference 1955.** The programme was arranged.

8. **Refresher Course for Professional Members at Lileshall Hall, October, 1954.** The programme was arranged.

9. **New Members.** Names of all new members were presented to Council.

10. **Mr. Laban's Birthday.** It was decided that members would wish to give Mr. Laban a 75th birthday present, and that they should therefore be asked to send their signatures, together, if they wished, with a donation.

RELIGIOUS DANCE AND RITUAL I HAVE SEEN IN ZANZIBAR

Before I begin to talk about the subject of the title, may I first apologise for, and rectify, a mistake I made in my previous article? There I mentioned the dancing of a Mainland tribe, whom I called Chagga. It should have read Yao.

Of the religious Movement I have seen, I should like to describe three types:—the 10th Muharrum of the Ithnasheries (a sect, mainly here composed of Indians, but deriving from the Syrian Moslems); the Ribii el-Awwal Maulidi of the Arab Moslems; and some prayer dances of the Hindus.

The first named is primarily ritual Movement. The Ithnasheries are a sect of Islam who venerate especially Hussein, the fourth Caliph after Muhamed. He was killed in battle during the wars which accompanied the early spread of Islam, and during the whole month of Muharrum (the Moslem calendar is lunar so that this year Muharrum overlaps August-September) the Ithnasheries mourn his death. On the 10th day of the month a mourning procession is held.

The procession leaves the main mosque at about 10.30 p.m. and continues until around three o'clock in the morning, progressing slowly through the tortuous narrow bazaars. Various symbols are carried, including catafalques, tombs, and ' hands of death ' in silver or gold, mounted on slender poles which are clothed in black, grey or purple. The first contingent consists of young girls some only three years old. In their dead black dresses, their heavily mascaraed eyes seeming enormous in their pale olive faces, they look eerie, yet pathetic in the indeterminate light of the bazaars. They move slowly, carrying their decorated tombs on shoulder poles, and keeping the rhythm of the Sura chanted by a young man walking behind them.

The girls are followed by a group of boys, similarly dressed, and after them comes the white horse, heavily caparisoned in coloured gear, and representing the horse which brought home the dead body of Hussein. Next comes a band of young men, similarly dressed in black, but with their shirts unbuttoned to the waist, their chests bare. These move sideways in a long line, the right hand on the left shoulder of the preceding person, the left hand free to beat the chest. Their foot movement, a kind of change of step diagonally forward, has a ' quick-quick-slo-ow ' rhythm. They lean slightly forward from the waist, and the left hand moves ' over-beat-down ' on every alternate change of step. I was fascinated by this movement, and by the sound of the beating, which was exactly like the sound of many muted drums, especially while they were approaching. Watching intently as they passed, I noticed there was a strong expulsion of breath, a fraction of a second before the hand met the chest. I tried it out on myself later, and I think this expulsion has a

good deal to do with the sound, and with the fact that the young men can continue this movement for lengthy periods throughout the night without any apparent breathlessness.

This group was followed by another moving similarly, but with the body held more erect and the head high, and the beating being from 'under-beat-up'. There was a slight difference in the tone of these beats, the upward one producing a slightly heightened sound.

Lastly came a somewhat (to me) disturbing display of masochism. A group of men, of varying ages, beat their bare chests with short chains to the ends of which are attached small triangular knives. This group perform at pre-arranged points on the route. They stand in a circle, the leader chants, and they move in rhythm to his chanting. At intervals the chant ceases, the rhythm is broken, and the men, in an access of fervour beat at their chests with the chains and knives, while leaping and jumping high into the air. Many of them appear to be quite frenzied, their faces and limbs completely distorted. With great vigour three or four other men throw rose-water over the torn flesh of the beaters, so that the flow of blood appears even greater. I noticed one young boy, of perhaps sixteen, who appeared on the point of collapse. While the group was reforming into line preparatory to moving on, I asked the leader if there were ever any cases of men succumbing completely. He told me that the leaders watched them carefully for any signs of excessive fatigue, and those who showed any were persuaded to give up. He also said, in answer to my question about after effects and possible sepsis, that the faith of these men was so great that there are never any ill effects or scars, and that after the day of rest which follows, they return to work as usual. No man, he said, is forced to perform this part of the ritual, it is entirely voluntary. So far I have found no evidence to contradict this statement.

At intervals the whole procession stops while tiny Ithnashery babies are passed under the belly of the horse. The movement is very sudden. The child is swung from his ayah's arms, under the horse, and caught by a leader on the other side, who, continuing the swing, raises the child high above the back of the animal. The momentary look of horror on the child's face, the indrawn breath, and then the pitiful wail, are very disturbing to many onlookers. But in the ayah's arms the child sobs softly, and all people of this particular sect present are well pleased. This act is believed to bring great faith, and fortune to the child in later life. For myself, I wondered very much about the psychological effect of this sudden shock upon any child.

In passing—the horse belongs to His Highness the Sultan, and is the only horse on the island. This is, I believe, its most important engagement throughout the year!

The Rabii-el-Awwal Maulidi is a lengthy reading of the Koran in Arabic, in honour of the birth of Mohamed. This is an important religious occasion, and the reading may continue for at least two hours.

The Maulidi ya Homa is the dance which may follow, and in both cases the performers are men only. Women are not allowed on to the Holy ground, either for the reading or the dance, but may be invited to sit in the Purdah Box where veiled and hidden they may watch. Exceptions are occasionally made in the case of Europeans, so that I was present, among others, on the Holy ground at one such Maulidi held at the Men's Teacher Training College.

I was deeply interested in the counterplay of choral work and individual voices, and have heard nothing to surpass the group and mass choral speech. The chanting, though somewhat monotonous to untutored ears, was made arresting by the fervour of the leaders.

The men dressed in long white robes and white caps, but wearing no shoes, sat cross-legged on their prayer mats, their feet tucked well away. It is a sign of disrespect to display the sole of the feet while sitting. At the end of the reading, Arab delicacies were served—and for me the movement had begun!

A coffee-server, in magnificent yellow turban, and wearing a beautifully chased silver dagger in the front of his girdle began to pass rapidly through the company. Five boys followed him carrying stacks of the little handleless cups in which coffee is always served. I think the rhythmic swing of his movement as he took a cup, filled it, gave it to a guest, and passed on to the next would have delighted Mr. Laban. It was the most perfectly harmonised utilitarian rhythm, without waste of effort, or shadow movement, except perhaps in the occasional swift snapping of his fingers when one of the boys was a little slow in passing a cup. I was not alone in my appreciation—little gasps of amused pleasure followed in his wake.

After refreshments the men who were to dance filed in. They knelt in perfect line and rhythm, and began the dance with a deep slow obeisance, their foreheads meeting their hands outstretched on the ground. I cannot hope to describe the whole dance which went on for 40 minutes, always in this kneeling position. I will try to give some idea of parts of it.

The rhythm was not constant, and was controlled by the leader of the African drummers, who seemed to delight in making the pace as difficult as possible, changing his tempo and tone unexpectedly to the great delight of the onlookers. There is nothing sad or lugubrious about the Maulidi-ya-Homa, it is full of strange moments of mirth and of ecstasy, and of periods and motifs of supreme beauty.

One such period begins with a slow obeisance, the arms held loosely backwards, the knuckles touching the floor beside the feet. The head leading, the body slowly arches backwards in a parabola, while the right arm goes out into space in the high-narrow diagonal of the A scale, and suddenly there is a swift arch through high to deep forwards, and the left hand, now outstretched on the ground, is met by the swiftly descending

right hand with a sound like a pistol shot. Then the body is raised again, the head moving in a slow semicircle, the right arm moving diagonally across the body from the right knee to the left shoulder, followed by the whole line of dancers moving in slow undulations to the left and back again to the right, the legs from the knees down being completely still. The motif is repeated in the opposite direction. Apart from the swift thrust of the hand clap, this whole movement period is sustained and strong, yet giving the appearance of lightness and ease.—How very difficult it is to convey a true idea of this dance through the medium of words!

When a movement is particularly beautiful, or particularly well performed, members of the onlookers reward individual dancers by putting money into their mouths. It may remain there to the end of the dance or it may be dropped from the mouth unostentatiously during one of the deep movements. The motif I have tried to describe I thought very beautiful and intricate, and it seemed my appreciation was shared by the male audience, many of whom stuffed money into the mouths of the whole line of performers.

To the best of my knowledge there is no written record of either of the foregoing types of religious ceremony, but of the Hindu Dance there is a great deal. It all derives from the worship of the numerous Hindu deities, and written records of music and dance date back 4,000 years. That is to say of what is extant today. It is believed that the first written music dates back even further, and that some dances were recorded much earlier, but that they were lost in the years between.

When I contemplated trying to learn a little of this dance, I was introduced to Mr. Amin a teacher from Bombay, who in early childhood was trained in Temple Dance, has never lost interest, and still has close connection with it through a younger cousin who is a full-time Temple Dancer in Bombay. Although I expressed a preference for Manipuri, which I felt would be more within my powers of understanding, Mr. Amin insisted that I begin with the Bharata Natyam, the purest form of Hindu religious dance. Before being allowed to 'move' at all, I was made to listen to, and to try to understand something of Indian music. This I found, and still find, very difficult indeed. Firstly I cannot yet properly hear the 22 intervals which are used, and I am quite incapable of absorbing the Male and Female tunes; the Ragas and Ragines; the Choutalas and Zarbs and Thikas of classical Indian music. However I have been allowed to learn and to use the 24 basic hand movements, and a 12 beat Choutala. Of the 36 eye movements I know only 8, and have yet to learn how to compute them variously with different hand movements to achieve different meanings. There is the added difficulty that each hour of the twenty-four has its own particular Ragas and/or Ragines. My pièce de résistance is at the moment—and likely to remain so—a tiny 5-minute dance of the 'Lotus and the Bee'. This dance uses 5 different hand movements, and the 12 beat Choutala. The

eye movement is simple since it merely points, as it were, the interest to the flower or the bee as the dancer desires.

Because Hindu dance is based so primarily in religious worship and prayer, the stress is upon hand, head, and eye movements, the feet mainly keeping the Zarb of the Choutala. This does not mean that the rest of the body is inarticulate—far from it. In watching Hindu Dance I get the impression of a poem, the legs and feet stressing the flow and meaning expressed by the rest of the body.

In Zanzibar most of the Hindu population have been here for some generations. Some have never been to India, and apart from the fact that it is their mother country, have very little contact. There is, however, a small moving population which keeps stronger ties. Nevertheless in all the Indians the innate ability to dance is very near the surface. As I go round the schools and watch the small Indian boys and girls dancing a moon dance, or a dance of the Milkmaids, I am struck with the beautiful fluidity of hands and arms. Mr. Amin aims to develop this in the older boys and girls, and hopes to wean them away from the effect which the Americanised Indian Films have upon them. In these films the Indian Dance is, as he puts it, 'debased to common'! The only Indian film I have seen here was produced in Bombay. It ran for three hours and my interest was held throughout, for although I knew not a word of Hindustani, the story was portrayed most vividly through the movement of all the actors. Pathos, humour, ecstasy, tragedy, were all there.

In this island any occasion for holiday and rejoicing—whatever the Community—has in it somewhere an opportunity to celebrate through movement and dance. In the main these are religious occasions, or some celebration to do with the Sultanate, or, of course, weddings! Once, however I was invited to watch a celebration of Indian Independence Day, in which all the performers were girls and women, and the whole audience, apart from myself and a few of my students, was composed of boys and men. The programme consisted of Religious Dance and Folk Dance. Of the former the most impressive was a Prayer to Krishna danced in couples. Each dancer carried in her right hand a small glass lamp inside which was a lighted candle. As she danced she moved this in figures of eight in all planes, and the resulting patterns of light were exquisite.

The folk dances had much in common with English Round set dances and were fairly easily understood by the lay mind. Of these dances I liked particularly the Moon Dance, which is danced in India by whole villages at Full Moon after Harvest. It had something in it of Morris dance, with sticks and bells. The way in which the sticks were used to follow, and also to syncopate against, the musical Zarb, however, was unlike anything in Morris Dancing. Towards the end of each figure music and movement build up to a swift crescendo in an exhilarating manner. While dancing the performers sing, the import

of the words of this song being a prayer of thanks to the deity responsible for a good harvesting.

The Gopis and the Townswomen was another charming dance. The Gopis—milkmaids—carried their brass milking pots, and were dressed in colourful saris. The ladies of the town wore pure white silk saris, and carried tiny golden hand bells. The words sung are in effect a plaint by the milkmaids against their lot at having to work hard all day and every day, while their sisters of the town move at their ease, dress in finest silks, and eat the rarest delicacies. The great excitement obvious in the audience during this dance suggested that there might be deeper meaning than that given to me in the straightforward translation.

Throughout the performance of these dances there was a certain indecision and lack of uniformity as though the performers were all endeavouring to remember the next move, were not quite in accord nor wholly in the Dance—in fact, very like an under-rehearsed set of English Folk dances might appear. In contrast, the performance of one male dancer here is outstanding. He is seventeen, and has only been studying dance for the last two years. Watching him in performance and rehearsal one feels that he dances with the whole of himself, which would seem to be the general attitude in Temple Dancers. It was mainly his performance which I had in mind when I compared Hindu Dance to a poem.

Perhaps his most striking performance is a shadow Dance to the Sacred Cow in honour of Krishna. The rather bathetic use of a full size cardboard cow during the dance accentuates rather than detracts from the fluidity of the dancer's movement, and the realism of the final movement in which he drinks the sacred milk in true Indian fashion, holding the cup high, head thrown back, and pouring the milk in a gentle stream into his mouth is a perfect continuation of this fluidity.

The Dance of the Hunting God is very powerful, and in this there is much strong leg movement. The main hand movement is " Shikarin " —the Summit, in which the fist is clenched and the thumb held erect in the right hand, and inverted in the left, the arms held in the action of an extended bow with arrow. The hunter thus stalks his prey, and suddenly he *is* the prey with extended claws and fierce eyes; and the moment of transition is lost on the audience in the complete transformation through hand, eye, head and leg, to a wild snarling beast. Gentler, more sinuous but equally exciting, is his Dance of the Snake Charmer, a representation of one of the female tunes.

Since the Hindu contends that male and female are equally blended in humanity, men and women both dance to Ragas and Ragines, male and female tunes. There is no incongruity. In the movement of this boy the whole of Mr. Laban's effort range is used, and there is perfect harmony.

EILEEN AKESTER.

AMERICAN DANCE RECITALS

There is no doubt that Modern Dance performances in America are not only on a high level, but are also looked upon as on equal terms with concerts, theatre and other cultural entertainment. True, the ballet is also very popular, but there is none of the lack of knowledge and understanding of Modern Dance, so often found in many places in Europe. This is partly due to the rapid and unique development Modern Dance has taken in the United States, and this again has its source in the creative power of people like Doris Humphrey, Charles Weidtman and Martha Graham, who became a very important milestone in the history of Modern Dance.

I have seen only a small collection of Dance Recitals, or Dance Concerts, as they are usually called, so my report will be far from complete.

To begin with beginners. I went to see the Bennington College Dance Group, which, to my knowledge, consists of students whose major subject is dance at this very progressive College, where dance plays an important part in College education. The group is directed by Katherine Litz, who is a strong follower of Martha Graham. It is always dangerous to apply the technique of a great artist to people who are not yet ready for it. I was unlucky in so far as the main dancer, Martha Haskell, was indisposed and could not dance. Hence also a few changes in the programme. My main impression was that there was too much similarity in the style of movements, which had for the greater part an " inward-directed " character and employed quick changes from slow, controlled movements to sudden impulses. It was a sophisticated style which left me depressed at the end, when I had a strong longing for " fresh air "! The opening number, " Veni, Vidi, Vici " was danced by a group of the less important dancers and was based on a lot of activity movements, like throwing, hitting etc. " The Change Lane " was danced in a highly sophisticated manner with a tendency to exaggerate the sexual appeal in dance. " Afternoon of Women " showed some contrast of leisurely and quick, impulsive, sharply angular movements. A touch of humour (to the "Irish Washerwoman" tune) was put in by the dancer of " The Novice ". " Venture ", though danced without the main dancer Haskell, had some very good parts, particularly in the middle the man's solo. Excellent in costume and dance was " Iongo ", danced to a record of a Brazilian Magic Song. It had the atmosphere of a strange bird in a tropical jungle. The music was on the whole atonal, which somehow fitted the sophistication of the dancers, but could have been more exploited to their advantage by a greater contact between music and movement.

On similar lines, but on a much higher standard, was a Dance Concert of May O'Donnell and her company. She used to be one of Martha Graham's dancers and is on the whole very abstract. In " Dance

Sonata " her group move like chess figures which divide the space in patterns. They dance very independently from the character of the music, though this was composed by one of their pianists. " Horizon Song " was a solo, danced by May O'Donnell, showing great control in slow, developing leg-movements. The atmosphere of this dance was impersonal, transferring a certain greatness to the audience, but showed moments of personal grace. The abstract music, played by wind-instruments, fitted the dance well. " Suspension " was an interesting group dance. Programme notes told the idea behind it, which came from T. S. Eliot . . . . " at the still point of the turning world . . . . there the dance is . . . . " In the centre of the stage a " mobile " was floating, moving slowly and independently, giving the dance an " under-water-feeling ". Most of the movements were very slow, well-balanced and interesting. The group dance I liked best was " Legendary Forest ", a first performance. It was much more alive than the other dances, was imaginative, beautiful and full of contrasts! The music used was a very effective combination of instruments: harp, marimba, celesta and piano. (From: " Divertimento " by Eugene Hemmer, another of their pianists). " Dance Concerto " (Bartok: " Music for stringed instruments, celesta and percussion ") showed interesting group formations, but too much repetition of some motifs. The dance suffered somehow from being a bit too long.

An extremely capable Dance Group is the ballet of Lester Horton in Los Angeles, who unfortunately died quite suddenly a week after I had met him. This is a great loss for the American Modern Dance. His versatile imagination and experimental spirit produced a high-class choreography. It may be that, living in the Hollywood area, he tried his hand also in a light musical comedy style as well as in very abstract or character dancing, but whatever he did, you could see the true artist behind it. Here again a prop was sometimes used, as in " Dilemma ", where ropes were fastened in a certain pattern across the stage, which gave ample opportunities to be used in the dance. This had phrases danced in classical ballet and modern dance style by dancers whose costumes showed one side fitting for the one, and the other side for the other. The programme gave us a " Lament ", danced by a lovely Japanese dancer, which could be improved by shortening. It was a very mixed programme, catering for every taste, such as " Broadway " as well, but everything was colourful and well done. This Dance Theatre has its own premises, which are very small, but therefore intimate, and they give performances every weekend.

Coming back to New York—they have a very active cultural centre at the Y.W.—Y.M.H.A., called in short, the Y. It is the same as our Y.W.—Y.M.C.A. with the difference of " Hebrew Association " instead of " Christian Association ". It promotes concerts, lectures, dance recitals and other cultural activities in a nice theatre-hall, which has just the right size to keep intimacy without being too small. Here the "Dance Centre " brings all sorts of dance concerts, from Paul Draper to Indian

or Spanish Dancing and many young less- or more-known modern dancers. There is also Walter Terry, a well-known dance critic, with his " Dance Laboratory ". This takes place on six Sunday afternoons during the season, when he invites ballet and modern dancers. The idea behind this dance laboratory is to bring members of the audience closer to the heart of dance itself by giving the artist an opportunity to discuss (in open interview with Mr. Terry) his concepts, his adventures, his dreams—and to illustrate his comments with pertinent dance demonstrations, either formal or spontaneous in nature. I attend two meetings, one of Alexandra Danilova, a Russian American prima ballerina, and one of Martha Graham. Danilova is the vivacious, strong type of ballet dancer, and parts like " Coppelia " suit her best. In the discussion she showed humour and determination. Quite different is Martha Graham, whose slender, but sculpture-like head impresses the moment you see her. Her strength is of a different character. It is the strength of a fanatic who firmly believes in avoiding every convention so far shown in dance, and who believes in the naked, unashamed dancing of psychological problems of our day. She came to Dance through "the strange", not "the normal" from as far back as her childhood, being the child of a psychologist, who observed movement from his medical point of view. Her technique is quite incredible, but she uses it only to enable herself to produce the effect she wants, not to " show off ". In her own way she is a very honest dancer, possessed as it may be, and therefore not releasing enjoyment in the usual sense, but magically drawing her audience with her into the dark fields that emotions and thoughts are often submitted to. Her field is the tragedy, as in acting it used to be the field of the famous Sarah Bernhardt, and whenever she tries the lighter area of dance it is not very convincing. The excerpts from " Medea " which I saw were most impressive, but I could not help feeling that it must be a great strain on the audience to watch a whole recital in these dark keys. Unfortunately I had no opportunity to prove this, as her New York season was postponed owing to her European tour.

In an entirely different atmosphere lies the art of the " Ballets de Paris ", well-known to London audiences. Again I had bad luck, as on the particular day neither Roland Petit nor Colette Marchand were dancing. " Le Loup " (The Wolf) is not a very attractive story, but gives ample opportunity for Roland Petit's excellent choreography and gift to mould characters. Quite exquisite are the melting quality and superb lightness of Violette Verdy (The Girl). " Deuil En 24 Heures " (The Beautiful Widow) is a perfect sample of French wit and charm, and no one has more of these qualities than Leslie Caron, who is by now well-known as a film actress, and this outstanding talent for acting, supported by so much gamin-like esprit, made this ballet a delightful show. " Carmen " was No. 3 on the programme, but, though the actual performance may have been quite different with Petit and Marchand in the cast, I could not get away from the impression that the music of the opera gets distorted and put into a second-rate place by being made into a ballet. This wonderful opera, one of the best we possess, is written to

be *sung* and *acted,* and not to be danced. Besides, the link-up between scenes by part of the music being played only—like interval music—cheapens it considerably. Surely, Monsieur Petit's power of imagination is strong enough to find other suitable projects for a dramatic ballet.

The Dance Concerts of José Limon and his company were quite an event in the New York season. He showed two programmes of which I saw almost everything and greatly enjoyed it. The way of using spare, indicating props on the stage, like a chair, or a tree or a piece of material or ribbons, adds colour and stress to the mood. This group is a small but extremely good one, which works in perfect co-ordination. Sometimes movements are difficult to understand, and have an abstract quality, mixed with realism in mime, which produces a strange combination—as in " Ruins and Visions "—and gives us little contact with the music, which is on the whole of very good choice. Quite a number of dances could be shorter, and sometimes an overload of movement idea makes them a bit incomprehensible. But altogether this is real Dance Theatre of a group which benefits from their two choreographers, Doris Humphrey and José Limon. The first uses the music in big slices, not " phrase for phrase ", and solves group problems in a beautiful way of " uniting and parting ". The latter brings his natural Mexican temperament and fire, which gives every performance a thrilling vitality and " Joie de Dance ". Limon himself—tall and broad-shouldered—with a face of very noble features, impresses, even when not moving. His style of movement is often angular and lacks some flexibility. His turns tend to be straight upright ones, around his own axis. He excites his audience more through the sincerity and passion of his expression than through his actual movements. The two outstanding dances—to my mind—were " Ritmo Jondo " and " The Moor's Pavane ". The first—to terrifically exciting music by Carlos Surinach—based on songs and dances of Spanish gypsies, had a beautiful set of a fishermen's village, and the colourful dancing simply burst with vitality. The latter was a masterpiece of choreography, danced by the four main figures from " Othello ". Its dramatic upbuilding, acting and mimic expression resembled a string quartet, telling the moving tragedy. To music by Purcell, the changes in formation kept in style with the music, but left enough freedom for a choreographic development. A wonderful composition! In " Ruins and Visions " I found the characteristic style of American contemporary dance of a combination of violent gestures and either a stationary position or a slow, restrained movement. " Ode to the Dance " was of great beauty and gave us most exquisite groupings. It was a carefully built up crescendo from the beginning to the end. " Day on Earth " impressed by its simplicity, telling the every-day story of the man, the woman, the young girl and the child. It finishes by leaving the child, as the only survivor, reigning the future. "Cassandra" was the only solo dance by the guest artist, Pauline Koner, a former partner of Limon. Her movements suffered from too much repetition. They all had a tearing quality, extremely dramatic, but not really moving. Even in the calmer bits of the otherwise rather mad music the movements

continued to be violent. This prevented the dance from having a choreographic development. An enormous piece of material linked the dancing figure with the stage, and although this was cleverly used, there was too much of it.

Inesita, a young and beautiful Spanish dancer was presented at the " Y-Dance Centre " An artist with great musicianship, she uses a fantastic technique for her precise and often dazzling display of rhythms in feet and castanets. Her controlled, but nervous and movable hands designed a counterpoint to the sparkling feet, which in the case of a Zapateado simply showered most interesting variations of rhythms on the space. She combined her dancing with attractive mimic expression and was most beautifully dressed. She was at her best in the " Spanish School Dance " (Bolero and Panaderos) and in Farruca, where she had plenty of opportunity to show the " relaxed tension " of her dancing.

My last, but perhaps most favourable visits were to productions of Israeli Dancers. A group of soloists, the " Young Judea Folk Dance Group " and " The Merry-Go-Rounders " joined together into a most exhilarating concert. Their aim is to re-create the Jewish folkloristic treasures, may it be in old or new forms of folk dancing, or in contemporary dances, based on Jewish music. They have—in contrast to many other Modern Dancers in the United States—managed to keep a freshness and appealing simplicity which is very lovely indeed. They are *not* afraid of showing harmonious beauty, and their unpretentious, simple, but technically very well executed dances have a stronghold which can hardly be surmounted. The excellent production of " A Holiday in Israel " was very moving. So was the duet of " Ruth ", danced by Rena Gluck and Donya Feuer. Rena Gluck's " Hora " was delightful in its lightness and good musical accompaniment, with the piano starting and a solo violin continuing. It was a highly satisfying afternoon! After having seen "A Holiday in Israel " danced by the "Merry-Go-Rounders" I greatly looked forward to seeing them in one of their own concerts for children. This was really an outstandingly well produced and lively performance. They established contact with the children the moment the show began, by direct speech to the audience and by drawing them into the play through participation. This was not an audience, sitting in their chairs and just watching, but an audience that was *made to* move, clap, sing and speak, in other words " be in it " in such a way that the whole success of the show depended on this participation. Bernice Mendelsohn is an exceptionally gifted young artist, who acts, sings and dances equally well as the "Magic Mechanic" and the "Mountain Lion" in " Forest Adventure ". " The Goops " was a riddle until we learned that this word was an invented word for " naughty children ". Each of the dancers displayed a different kind of naughtiness, translated into dance. The music by Beatrice Rainer, the group's pianist, is tuneful and just right. " Tyrolean Wedding " was charmingly danced and beautifully dressed. This group has only existed for two years, and it would

be a good thing if there could be more of them, also in Europe. Their spirit is so absolutely right, and their approach to children showed, by the great success they had, the right way to lead a child into the world of dance.

ADDA HEYNSSEN.

SPACE HARMONY — V.

In my last article on Space Harmony, I attempted to establish a basis for a harmonious order in the maze of our peripheral movements in every-day actions; winding, looping, circling about like the threads of a ball of wool.

Yet our movements can extend beyond the periphery of our normal reaching space. With the help of steps we are able to enlarge the sphere of our body gestures around us, and through leaping and jumping the space within our reach above us is greatly extended. In practice, we may desire to do an action at the other side of a room or to work in various widely separated places in a meadow. What happens with our space harmony on the way to our new destination? It is fairly certain that when moving from place to place, we are aware of the direction into which we move next. The path which our steps make could be traced on the floor leading forwards, sideways, backwards or also into one of the diagonal directions with which we became acquainted earlier on. If we walk or run to several places, one after the other, we will describe with our steps a pattern, which we call a "floor pattern".

Before entering into a discussion of the harmonious order in the directions composing a floor pattern, we have to mention a curious inner attitude of a person who makes such larger excursions into space. Looking at a child making his first independent travels in space, we notice that the little body stands haltingly on a spot, holding on perhaps to an object, and when this hold is released the child shoots as it were towards his target, his new hold and support. As he goes his mind is set on one direction only and his eyes are almost anxiously fixed on the final goal. Such one-directional aims are also later taken by adults, when they want to go from one place to another. When the adult arrives at his destination, he might again perform a complicated action in which several of the many threads of the space wool-ball will take over the lead.

I would suggest that when one moves in a definite direction, space and its harmony or the ease to move in it with winding, circling gestures, is entirely forgotten. Apart from the spot of our destination only the time of the motion there seems to be apparent. We do the journey either leisurely and with a certain sustainment, or hurriedly with a certain amount of precipitation. Sustaining, holding—pulling back, is actually a space image, although we are giving it mostly a temporal or time meaning. In the same sense precipitating is also a space idea which, however, in ordinary parlance is used as a time expression. In seeing

or feeling sustainment, you think of the delay which might be caused by this sort of travelling in space, as in seeing or feeling precipitation you think of the time gained which results from this sort of space movement. In terms of space harmony, we could say that when precipitating, we have one aim only, namely, to arrive at the place of our destination. This is essentially expressed in the anxious first run of a child from one place to another. Nobody would expect the child to prance or to perambulate in a dignified manner on this occasion. If a counterpull backwards were to set in, the child would sit down or fall.

We as adults are able to overcome the counterpull of a secondary backwards direction thus giving our walk a sustained quality. The essential thing herein is that while we walk, or in other words, transport our reaching space to a new destination, more than one direction can become active in our body. In an extreme case we can even dance along the main direction, performing manifold windings and loopings or even turns in space. But, and this is important, these windings and loopings will be subordinated to the main direction of our locomotion which is leading towards the place of our destination.

Let us try a very simple example: take one single step only to the right and at the same time reach with your right arm high. You will observe that in well co-ordinating these two movements, your arm does not rise vertically as when reaching upward while remaining on the spot. Your arm, moreover travels along a pathway, which is *inclined* sideways high. Such *inclinations* of the pathways of our gestures which have combined directional values are very frequent. In fact they are rather the rule than the exception.

What does *inclination* mean? Most of our every-day gesticulations have no clear one-directional tendency into one of the six dimensional directions. We move hither and thither, handling something here and putting something away there. Our body leans and bends and twists and stretches, drawing patterns in the air and on the floor, in which we can usually recognise combined three-directional tendencies. A movement may go upwards but may at the same time be inclined towards the side and forward. We therefore speak of an *inclination* when the path of a gesture is on a slant, inclined towards one dimension mainly, yet involving two others as well.

An *inclination* deriving from the up to down or down to up direction is no more a vertical, but an *inclination* which we call " steep " like a sharp slope of a hill or a mountain.

If the *inclination* is derived from a sideways direction (left to right or right to left) we call it " flat ", according to the flat plane in which the left-right symmetry of our body unfolds.

There is a third type of *inclination* which we call " flowing ". In this the direction from which it is derived is either a backwards to forwards or a forwards to backwards direction. It is the " flowing "

character of a normal advancing or retiring locomotion which is expressed by this word.

Now, each *inclination* has a main dimensional tendency which marks its character as "steep", "flat" or "flowing". The secondary influence deriving from one of the four diagonals gives to the rise and fall of the slant its definite direction. In this way we can distinguish:

Steep inclinations

(a) rising or falling right forwards diagonal;
(b) rising or falling left forwards diagonal;
(c) rising or falling right backwards diagonal;
(d) rising or falling left backwards diagonal.

Flat inclinations

(a) rising or falling right forwards diagonal;
(b) rising or falling left forwards diagonal;
(c) rising or falling right backwards diagonal;
(d) rising or falling left backwards diagonal.

Flowing inclinations

(a) rising or falling right forwards diagonal;
(b) rising or falling left forwards diagonal;
(c) rising or falling right backwards diagonal;
(d) rising or falling left backwards diagonal.

These twelve *inclinations*, each one negotiable in two ways (either rising or falling) constitute the basic elements from which a more advanced conception of space harmony is built up. The harmonious relationship between these elementary *inclinations* will be discussed in further articles.

Now let us return to the floor patterns as combinations of different directions during the transit of steps to a new place in space. It should be mentioned that such patterns are frequently the projections or enlargements of arm gestures done on the spot. For instance, make an opening arm gesture on a curved pathway. You will find that if you wish to reach very far with this gesture you have to make several steps or even a large number of them. If your arm gesture opens say over forward to the side, a large curved line on the floor will result, along which the steps run.

In running across a room from a crouching position into a high upwards extended position, you will also stretch your knees more and more until landing high on the ball of one foot. This steep movement of the body can be carried along a straight path of steps, or along a curved path, according to the straightness or curvedness of the leading arm gesture.

You will also be able to enlarge a flat circular arm gesture, whereby the floor pattern of your steps will become a circle. You need not change your front, but you have to make steps which follow the changing inclinations of the circular arm gesture. For instance, if the arm gesture

starts diagonal left backwards, and goes from there to the left, then left forwards, forwards, right forwards, right, right backwards and backwards, you will make a few steps in each of these directions during and according to the directional progress of the arm gesture.

This adaptation of the directional drive of steps to that of an arm gesture or vice versa, form, together with the conception of *inclinations*, a fundamental view point from which the more intricate details of the harmony of movement in space are to be developed.

LISA ULLMANN.

RHYTHM & DANCE

PART 3.

Two great traditions of rhythm have been mentioned previously, the Indian and the African. A third scheme is that of the Greeks. It is no longer a living tradition, and although a wealth of theory exists as to the structure of their rhythms, built upon the writings of the Greeks themselves, which extended over a thousand years, there is little or no information as to how these were produced vocally or instrumentally. In consequence we have no clear idea how their music actually sounded. Written examples of Greek music number less than a dozen and exist in a very restricted form of notation. Their rhythms were constructed of long and short beats which might be proportionally 2: 1, 3: 2 or 4: 3, and which were arranged in simple or complex, even or uneven groupings (homogeneous and heterogeneous polypodies). Utilising contrasting time units, such rhythms may be played without stress and still be intelligible, as are many of the rhythms of India. Although so much is known about the structure of Greek rhythms the essential point for their performance, the use or non-use of stress is a major point of contention. To many authorities the rhythms of ancient Greece were without stress, and those who believe that stress was applied cannot agree as to its precise positioning.

To give some idea of the more complex structures achieved, two examples are appended:

the greater asclepiadean

— — — vv — — vv — — vv — —

and the iambo anapaest

vv — vv — v — v — v — —

It was felt that rhythms evoked mood and that each rhythm could be classified as masculine, feminine, sad, gay, calm or violent, although opinions of different writers as to the precise interpretation seem to conflict. In spite of these irregularities the whole tone of the Greek rhythmologists was a scientific one, and in complete opposition to the theories propounded in India, China and elsewhere in the East, which were enveloped in religious mysticism. Thus, in Bali, music is based on five

tones. In the sacred writings of the priests these tones have a cosmological significance, for they are linked with the gods of the five directions, north, east, south, west and centre, where in the middle of a lotus sits Batava Siva, Creator, Destroyer, Lord God of All. His mystic colour is white; his sacred syllable *hingi* and the tone for this syllable is *ding*. The gods of the other directions have also their colours—red, yellow, blue, black, their syllables and tones *dong, deng, doong, dang*.

In contrast to this, twentieth century musical theory seems coldly scientific. It is the way initiated by the Greek thinkers, but where they in their striving for formality and order often distorted facts to fit their own formulae—as in the 4th century when under the leadership of Euclid, the scales naturally evolved were crowded into the ' Perfect System '—we today do not overlook the minor discrepancies. It was, for example, in the scientific field of investigation that Einstein, noting small inconsistencies between fact and theory in Newton's Law of Gravity, was led to formulate his Theory of Relativity. The most intangible effects in music are the most mysterious, because they defy our analysis. Once we find the key, the seemingly complex effect may be produced by the simplest of means—as for example the apparently fantastic total complexity of African rhythm is built up from the crossing against each other of several simple rhythmic elements.

Musically Man has gained much, but also lost a great deal and the value of musical research into primitive, oriental and folk traditions, is that it serves to widen our horizons. The recording of such authentic melodies and rhythms can serve as a stimulus to new explorations in the Art Music of our time, but perhaps a more valuable field in which this material may be utilised is that of education.

The approach to teaching is conditioned by two things—the Ends and the Means. Planning any educational syllabus necessitates a clear awareness of precisely what is to be taught and in what way it is to be presented. In the past educationalists were primarily interested in the imparting of factual knowledge, but today although this is still an essential part in any programme, concern is more for the effect that different methods of teaching may have upon the child. Where once the child had a negative role, of passive acceptance, it now has a more positive one, allowing the exercise of imagination, initiative and those other qualities necessary for social adaptation in the world itself. In teaching music it is hoped that the child will acquire more than a factual knowledge, and will arrive at an understanding, practical rather than intellectual. The keyword in the approach is ' improvisation ', for children should be encouraged from the beginning to make their own simple rhythms and melodies. Only when a natural flow has been established, should notation and the other theoretical aspects of music be introduced. To begin with theory is to encase the child in an intellectual shell, and to destroy spontaneity and the response from within. In the traditional

approach to music where only certain skills in reading and performing are aimed at, the experience for the child is a surface one. Modern educational dance has not aimed at the production of skilled dancers, but rather reflects a desire that people should meet and dance among themselves once again in an expressive way. It is not a philosophy determined by a distant goal, its realisation exists in the present. Similarly, the place of music in the school curriculum is not for the eventual production of skilled musicians, for few have the capacity to achieve this, it is for the participation of the group here and now. One of the 'ends' of the educationalist is to achieve an integration in the child of mind, body and spirit, and to establish a harmonious relationship between the individual and the group. One of the many 'means' by which this may be accomplished is through music. The teacher witnesses the interaction of two things—the structure of music, and the structure of the child. Every aspect of musical form has certain potentialities purely musically, but extended into an educational sphere may provide the stimulus for many kinds of class activity. Knowledge is needed, then, in teaching, not only of musical structure, but also of child psychology and the interaction of each upon the other.

Something of the structure of rhythm has been outlined previously. This has covered free and fixed rhythm, regular and irregular, accumulative and divisive rhythms, as well as the classification of rhythms into Weight, Time and Space. It is customary to think of rhythm in terms of Weight and Time only, to see it merely as variations in intensity and divisions in time—the elements of Space being unacknowledged. In studying human life Gestalt psychologists have taught us to look not for isolated facts, but to see activity and thought as wholes—to see that no human situation can be analysed into separate component parts existing in isolation, for these elements have a complex relationship one to another. Language, composed of individual words and conceptions has furthered the analytical tendency, it has led to the idea of life conceived in static terms, rather than the appreciation of its constant flux, its ever-changing flow of movement. Rhythm when defined is usually considered to be the residue left when Melody and Harmony are abstracted from the musical fabric. Rhythm, Melody and Harmony exist in the musical whole inter-related one to another, and if severed and abstracted from this for study, the basis should be the way in which they interact, merge, or influence one another. Rhythm without Melody is nothing; a study of primitive drum patterns will show that the actual beats are always related to different parts of the drum to produce variation in pitch and timbre. In movement, action may be clearly analysed into the components of Weight, Space, Time and Flow, because it has a physical existence. The relationship between a movement quality and its effect upon performer or audience is a relatively direct one, but the relationship between cause and effect in sound cannot be so easily crystallised. Certain qualities exist in rhythm which stimulate a dancer to move in a more spatial way. The spatial associations with rhythm have, as it were, three dimensions. The first extends from high to deep

in the melodic line, the second is an axis extending in time, back into the past and out into the future, while lastly a dimension of breadth is produced by the timbre of the beat—the broad, round and resonant sound, the flat sound of a muted beat, or the narrowness of an imperceptible tap. In the degeneration of rhythm it is the spatial components which are found lacking—the use of pitch in drumming, the longer, irregular formations, and the variations in timbre produced by the hands as opposed to sticks. Time in rhythm is felt most strongly as increase and decrease in tempo, but where it is the means to longer rhythms in which there is a clear grouping, beats now closely, now widely spread, it is suggestive of space. This is due to the similar way in which the mind organises sounds extending into time, and shapes extending into space, as musical or visual rhythm. Sound is used constructively in the radio play, for by the intensity of voices the listener senses the position of the actors in space, or by increase and decrease in sound as in advancing or receding footsteps he is led to visualise movement. Sounds have infinite associations, and in studying the effect of rhythm upon man, research is led into many remote but related fields. Musical rhythm has not the monotonous regularity of the machine or metronome, it is a living rhythm full of subtleties and variations. The rhythm establishes itself, and then surprises by a sudden change—or the mind is led to anticipate and is then satisfied or disappointed. It is this whole fabric of human attunement, which constitutes Rhythm. In improvisation or musical composition, knowledge of the principles which make individual rhythms is of value for it is the key to the difficult art of changing or making variations upon a rhythm. Any rhythm utilises basic principles in its construction so that gradual changes may be effected by changing only one quality at once, and sudden changes produced by changing several.

The human voice is capable of producing sound both staccato and flowing, as in the African chant as opposed to the oriental melody. Staccato sounds being more percussive are usually associated with rhythm, and flowing ones with melody, but equally well, rhythms may be produced which have a continuity of flow and melodies which are sharply formed. Although the instruments of the modern orchestra are classified as to whether they produce Melody or Rhythm this categorisation cannot be made with primitive music. Primitive instrumental use may indicate a tendency to one pole or the other, but a clear cut division does not exist. Percussive melodies and melodic rhythms indicate the closeness of melody and rhythm in the origins of music. Melody exists not only in simple vocal lines, but as performed on xylophones and complex stringed instruments, the technical possibilities of which allow sudden leaps, great speed and ornamental embellishments which no voice could ever follow. Instrumental melody in its development has evolved a more complex form and in studying examples from many countries and cultures in history it will be seen that in each the effect produced is due to some peculiarity of structure.

Sound extends in pitch from high to low, and between these extremes lies a central zone which may be considered neither high nor low, and

around which lies the greater body of music. In consequence, sounds extending very high or very low gain an emphasis, an added stress in the pattern of the music—thus some music will give the impression of sounds extending in different degrees out from a central core. In another form the dimensions of high and low may provide an outer reference, a kind of sandwich, in which the melody moves, creating counter-tensions, for movement towards one dimension draws away from the other. In the composition of music, as in the other arts, mention is made of ' balance ' and the lack of it, indicating states of equilibrium and unrest. The very nature of these terms indicates that they originate from our associations with the force of gravity. From his very first movement as a child, in the adaptation of his body stance and movement to this force, man comes to a practical understanding of the laws of mechanics and of gravity. The architect and engineer are faced with the problem of balancing out the various mechanical forces and stresses which exist, acting in many directions upon a structure. Although their solution is achieved mathematically, it is not unlike that unconsciously achieved by the composer, who equates sounds of various intensities, and balances out the various forces of movement in the spatial composition of his music. Music in which there is a clear positioning of sound in space, and an architectural balance of the elements is essentially music in the abstract. Whether the music is that of the xylophone, orchestra of Africa and Bali, or that of Bach and Scarlatti it has a common basis in the principles of structure and equilibrium. In this abstract or ' classic ' form of music, melodies and scales rise or fall with equal ease, they move effortlessly. However, the music of the Romantics is no longer in the abstract—it has associations with human moods and emotions. An emotional quality in music may be achieved by many means, one of which derives from the way human emotions express themselves in space. In opposing moods ' spirits soar ' or ' sink in depression ' and bodily carriage and movement reflect these states. Aspiration towards the high or depression towards the low is indicated by a fighting against or indulging in gravity. Musically to achieve such emotional effects ascending and descending passages must be phrased, stressed and treated rhythmically in opposing ways – in general, rising phrases may involve a certain struggle and sinking ones be accomplished with greater ease.

However the high and the low may be used in a further way due to our mental associations with them of lightness and strength. This relationship originating in man's personal movement and gesture is projected into many spheres– not only music, but dance, handwriting, painting and architecture.

Another school of musicians, the Impressionists, like Debussy and Ravel, have utilised our associations with gravity, not through the emotions, but directly by the painting of pictures in sound, like the rise and fall of waves, or the upward gush of water and the descending cascade of the fountain. Again with the naturalistic use of sound, there is a close connection of rhythm with the melodic line, to obtain the necessary effect.

These ideas of rhythm, and its relationship to melody, may be applied educationally in several ways. They help the teacher to choose, or the pianist to improvise, the right kind of music for dance. Utilised by the teacher they may serve as a stimulus to the children for the creation of different kinds of melody with their supporting rhythmic treatment. Instruments used may be the simple musical pipe, which is preferable to the recorder because of its simplicity in fingering, real and toy xylophones, and even the piano. Musical movement may be created and studied in the shape of melody as it rises and falls, and in the consequent counter-tensions which arise as it moves between high and low. It may be seen as extension and contraction as it reaches out from a starting point and returns to it. With no knowledge of musical theory or notation young children may quickly make melodic music or play musical games based on such themes. Older children may attempt to create moods and emotions through melody and percussion, like sadness, gaiety, anger and fear, and may also make pictures in sound. In doing so they may be allowed a more conscious approach to their creation—a knowledge of the principles involved and the technical means by which they may achieve their effect. The use of melody and percussion should proceed simultaneously, although it is advisable to work in the very beginning with percussion alone, as the technique is less restrictive. Once the children have established through improvisation an ability to work together, pipe melodies can be woven into the musical fabric.

The main instrument of percussion is the drum, and native drums should be used in preference, because of their infinitely superior sound. Small Chinese drums may be acquired relatively easily and cost less than the usual school instruments. Sounds may be produced by the palms, fingers, finger-tips, and use may be made even of nails and knuckles. Different qualities of sound arise from the manner in which the drum is hit and the hands may flick, dab, press, slash and thrust towards the drum and in releasing often glide up and float poised above it. The skin may be allowed to resonate, or may be damped or muted in many ways. In African drumming the strokes are usually more direct, originating from a bodily flexibility, whereas in the oriental style the body is static, but the wrist, hand and fingers display extreme fluidity and freedom. There is no 'correct' way to hold or play a drum, but there are certain ways which produce a clear sound with an economy of effort. Each person should be allowed to develop his own technique of playing, and the teacher should suggest but not impose upon this. Much may be accomplished by the teacher in using percussion with children, even though he or she has no deep knowledge of music. Group rhythms may be simply built up by their expansion and contraction along a line, and here a crescent formation is a help to the unity of the group, while a circular one allows for continuity. A rhythm may move around a circle, occupying several members, so that as one falls out another joins in. The class may be divided into opposing or collaborating groups, and the imaginative disposition of these within the space available will bring out much, for the essence of percussion work is that its aim is not necessarily the

achievement of glorious combinations of sound, but the provision of a wide variety of situations for individual and group. In these situations the individual may exercise initiative and imagination, may co-operate or compete, and will eventually reach a point of balance within the group in which the active elements of personality are present, but do not amount to domination, and the passive elements find a place but do not become a negative withdrawal. In the traditional class great stress is placed on keeping time. Maintaining an even tempo is one of the most difficult things and one of the most boring. There is a whole joy of living in time, in gradual increase and decrease of tempo, for it is like a deep breathing, and provides a release from the often mechanical tempo of the other classes. A rhythm once established may become faster and faster and then suddenly stop dead, or perhaps slow down very gradually until it is unbelievably slow. It is natural to increase strength with speed, but the reverse process can be tried—a progression from slow to strong, to quick and light. Many combinations of Weight and Time may be made in increase and decrease. The class should keep together by its own group sensitivity rather than by the reliance upon a conductor, and once they have learned to work together on the more easy process of increase and decrease of speed, they will be able to keep strict tempo. In European music a great part of its subtlety is achieved by playing out of time, slightly ahead or behind the metronome beat. In the music of Bali and of Java the change in speed is strongly marked and in a few bars of music the tempo may gradually be doubled or halved. Such a tradition of the free use of time existed in the 16th century madrigal music in Italy. Within a group rhythm a child may anticipate, or hang behind the main pulse. Such playing out of time may result from mal-adjustment or indicate marked differences in temperament, perhaps the desire for domination or withdrawal. However, it may mean that the child unconsciously enjoys the sensation of anticipating or retarding the beat, but in no case should the teacher attempt directly to enforce order.

It is a completely different experience producing percussion and melody instrumentally, or with the voice, and yet both ways are equally possible. Vocal patterns of sound may be made in the abstract, in which case they become closer to music, or they may utilise the vowels and consonants of words and approach poetry and drama. In using vocal sounds and words imaginatively, many of the ideas already expressed may find application here also. Young children are still in the stage of learning to speak and to understand words, so it is obviously wrong to confuse them with the free use of sound. Many games and exercises may be made to emphasise the formation of sounds and the construction of words. These may utilise to advantage simple chants and vocal rhythms—which have a great appeal to the infant. The names of the children themselves are often a good starting point. The alliteration of the tongue-twister, or the re-assembly of words in the spoonerism, and the spelling of words backwards, in presenting unusual aspects of language, attune the ear more readily to sounds and are ideas which may be creatively utilised

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and expanded upon. Words and combinations of them may be said in combinations of sustained and quick, light and strong, direct and flexible with free or bound flow. To encourage the flow of words, the class can be asked to call out anything they like, and be directed from a mere whispering to shouting, from slowness to speed. Later those words may be related one to another in sound or in meaning. Such experiments with children in the individual and group improvisation of word-sequences lie halfway between music and poetry. Exploration into the qualities of sound abstracted from verbal meaning leads to a greater range of expression. Such sounds may be more musical, the rhythmic-melodic, or they may be used in imitation of machinery, wind and rain, birds, animals and so on. Natural sound accompaniment can be provided to dances in the abstract, and for themes like 'A Witches' Sabbath'. For developing the possibilities inherent in language and vocal sound as an expressive medium, the teacher needs not only an active imagination but a sound knowledge of the mechanics of speech—the action of the tongue, teeth, larynx, the use and control of the breath, the function of resonance in the chest and bone structure of the head. Vowel sounds may be arranged into scales in which they flow easily from one to another, due to the degree in which the mouth is open, or to the position of the lips. Such sequential patterns of sound will create a completely different effect from ones which proceed without such order, necessitating sudden changes in the position of the mouth and tongue. In poetry and prose the relationship of vowel sounds and rhythm provides the main abstract structure. Owing to the association between the way in which vowel sounds are produced, and the sound itself, they can provide a powerful spatial stimulus to dance, for they may suggest breadth or narrowness—either may be performed with directness, and an alternation between these two leads to flexibility. All musical work in school should begin from rhythm as it is the most primitive and fundamental aspect of our nature. The most important instrument of percussion is the drum, because of the many facets of child nature it can serve to stimulate. These may be classified as intellectual, physical, emotional, and social.

Mention has been made of the use of melody and percussion with vocal or instrumental use, largely as applied musically. There should be no clear division between this use and the use made of these things within dance. A short concluding article will cover this aspect and unite it with the previous material.

MICHAEL LEONARD.

FORTHCOMING ACTIVITIES

Modern Dance Holiday Courses

A Summer Vacation Course will be held from August 15th—26th, 1955 at Ashridge (the Bonar Law Memorial College), Berkhamsted, Herts.

Further particulars and application form may be obtained from the Hon. Sec., Mrs. E. Logan, Kingshill, Leigh Sinton, nr. Malvern, Worcs.

Advanced Course for Professional Members

The Directors of the Modern Dance Holiday Courses are prepared to organise a special Advanced Course for Professional members of the L.A.M.G., at Ashridge, from Sunday evening, August 21st to Friday morning, August 26th. The Course would include four sessions daily, (two study-sessions and two recreational, joining one of the other groups in the Holiday Course). The fee for the course would be 4 guineas, and accommodation 25/- a day.

As this course will take place only if a minimum number of 12 Professional members apply, intending applicants are asked to communicate with the Guild Secretaries before the end of April.

Refresher Course for Professional Members

Guildry House, Brighton, Sussex, has been booked for the weekend of October 7th—9th, 1955, for a refresher course for Professional Members, (to whom application forms will be sent at a later date).

The course is also open to those who wish to apply for professional membership. Intending applicants should send a complete application form (for professional membership) to the Secretary by July 31st, 1955.

THE LABAN ART OF MOVEMENT CENTRE

(Established by Deed of Trust)

Woburn Hill, Addlestone,
Surrey.

Tel: Weybridge 2464

The programme of activities of the Centre comprises:

THE GROUP DANCE MEETINGS of the Centre—for everybody, and regular lecture-demonstrations locally and in various districts.

THE TUITION COURSES of the Centre in the Art of Movement Studio—for teachers in schools and for leaders of Group Dance Meetings.

THE DANCE SCRIPT LIBRARY of the Centre—for records of works of the art of movement and especially of social group dances.

THE RESEARCH FOUNDATION of the Centre—for the study of the psychological implications of movement and experimental group work.

THE STAGE BRANCH of the Centre—for the practice of movement techniques and composition in stage dance and drama.

THE RESEARCH FOUNDATION FOR THE PSYCHOLOGICAL IMPLICATIONS OF MOVEMENT.

First full-time Courses in the Autumn Term, 1955

The study of movement can be undertaken from different points of view: —

from the function of the body in everyday actions such as walking, running, gripping, holding and handling objects;

from the significant patterns and rhythmic stresses which make movement expressive of inner attitudes. There are periods of stillness and moments of stir which are discernible in the body, and these have a specific colouring indicative of particular psychological attitudes;

from the point of view of projection to an audience, as in the stage arts of dancing and acting.

Such studies enrich the understanding of human relationships—for instance, the masculine and feminine traits within the individual's own movement, and in relation to the contact between people—and clarify harmony or disharmony within groups.

The ultimate aims to which the study of movement may be applied are varied, and range from the improvement of any kind of work, to movement expression in recreation. How movement assessment compares with the psychological studies of our day is revealed in the exploration of the inner demands upon the motoric energy of the body through observation and analysis. A similar form of exploration is needed in movement education not only in schools, but for adults, when the emphasis is laid on the individual's adjustments to the social exigencies of life.

Whatever the final aim of the movement study, the common denominator can be found in the analysis of voluntary and involuntary movements. For the purpose of making such analysis, observations in streets, restaurants and stations, schools, factories and hospitals are encouraged. The findings are written down in a specially designed notation, and are discussed, controlled and recalled through bodily demonstration. Afterwards these findings are analysed into their characteristic elements.

The Centre announces its first full-time 12 week course under the direction of R. Laban from October to December, 1955. Enrolment will be considered for half of the course from persons having advanced knowledge in this work, or from anyone whose occupation prevents full time attendance.

For further details, write to the Secretary, Laban Art of Movement Centre.

NEW MUSIC

" New Music for the Dance " by Adda Heynssen, (price 6s. 6d. or by post 6s. 9d., from Miss Heynssen, 268, Gloucester Terrace, London, W.2.).

SALE OF MAGAZINES

Copies of the Special Birthday Number of the L.A.M.G. Magazine may be obtained from the Secretary. Price 3s. 8d. including postage.

A few copies of issues Nos. 1, 2, 4, 5, 7, 8, 9, 11 and 12 are still available. Price 1s. 1½d. including postage.